



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



MISS CHRISTIA M. READE, AND HER WORK.



THE woman decorator of to-day is a well established institution. She demands—and receives—full and due recognition for her work, not because she is a woman, but because her work is as a rule meritorious, and deserving of notice. She has had much to struggle against in the way of popular prejudice, but in spite of adverse criticism she has worked her way steadily to

the front in a field hitherto conceded to man alone.

We refer to her as a coalition; but from this great and growing unit we take pleasure in selecting the work of Miss Christia M. Reade of Chicago as excellent examples of artistic work; the illustrations be it understood, are not from finished drawings, but from first sketches, which in our judgment are a true indication of an artist's

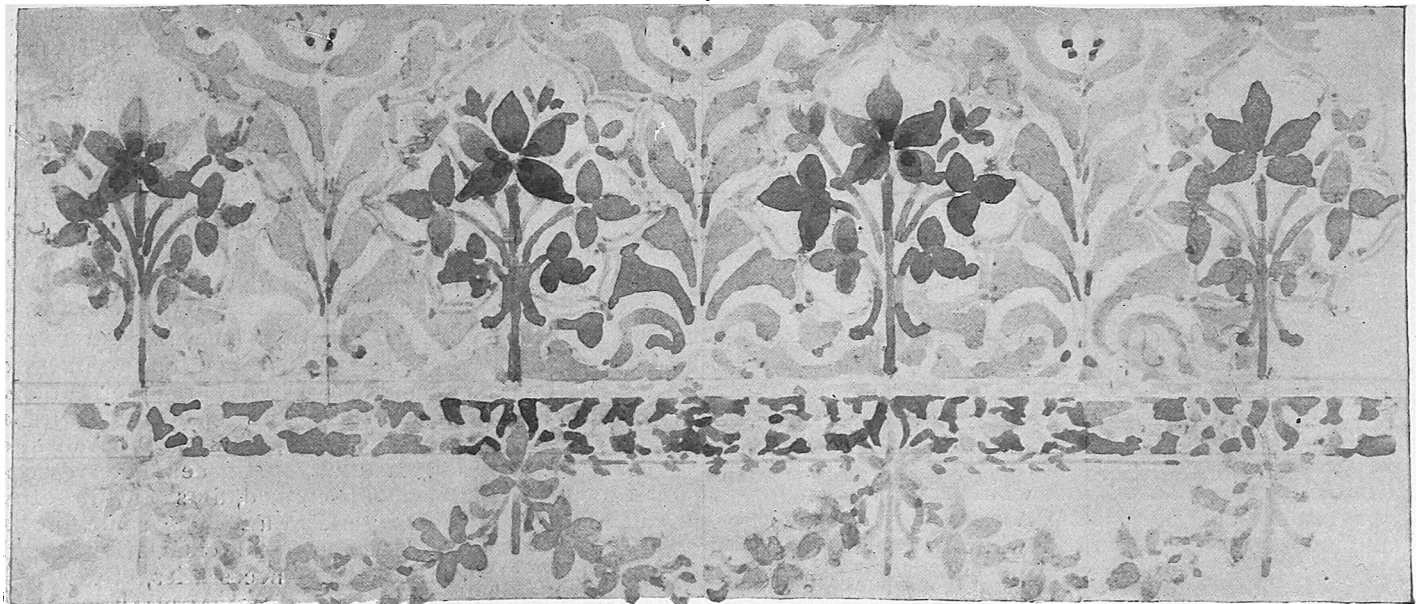
ability. Regarding Miss Reade's work, we can do no better than to quote two well-known literary sources.

FROM ART FOR AMERICANS.

Miss Christia M. Reade is an artist of well-known ability. She has recently returned from Europe where she spent some time studying with Olivier Merson. Before going abroad she had several years of study and practical work, having been with one of the decorative firms for some time. Since her return from Paris she has opened a studio at 211 Wabash Avenue Chicago, and devotes her attention to designing for interior decorations, stained glass mosaics and book-plates, and the great variety of decorative art, which has become such an important factor in modern life.

FROM THE CHICAGO EVENING POST.

A new thing in decorative art—new in Chicago at least,—is the book-plate. Of course for generations book-plates have been in use, started probably by the ascertained fact that the most illiterate of servants unable to read his master's name in cherished volumes, would



recognize at a glance a coat of arms or a picture if placed in all of them. Nowadays that need of it hardly exists.

The other day the writer was shown a little decoration in a Chicago man's books. The tree of knowledge conventionalized, and most daintily drawn, from the filaments of its roots to its leaf, blossom and fruitage, around the stem ran the name of its owner. Another charming *ex libris*—for a lady this time, followed out her own suggestions—torches of enlightenment, some Renaissance ornament and her chosen motto. Both of these were the work of Miss Christia M. Reade. That young lady has already made her mark in our exhibitions, by thoughtful landscapes or competent pieces of decoration. One of her earliest contributions when fresh from foreign study, was to a black and white exhibition, a series of original lithographs which had already been shown in the Paris Salon. One of her latest and most ambitious efforts was a scheme for the mural painting and decoration of a great public building.

Now a visit to her eyrie at 211 Wabash Avenue finds her combining her skill in black and white and her decorative knowledge in these miniature works of art. In old times Durer and in our own day Abbey, Walter Crane and many others have exercised their talent in this field, and Miss Reade believes there is room in it for considerable variety. A book-plate may be heraldic, pictorial, or decorative. It may express the family pride or it may in a fanciful way reveal the taste of the owner. The latter is the modern style, and the one generally chosen by Chicago people.

FOR the bride on her honeymoon there has recently been designed a special stationery put up in a white satin circular box. Within are fifty sheets of rather rough cream white paper, showing a deep border in satin finish, and prepared for stamping with one's newly-acquired initial and the address of the house where the honeymoon is to be spent. Both envelopes and paper are to be tied up with a profusion of white ribbons, through the bows of which are thrust an ivory pen handle with gold point. A tiny ivory paper-knife and two sticks of perfumed white wax complete the outfit.

DECORATIVE NOTES.

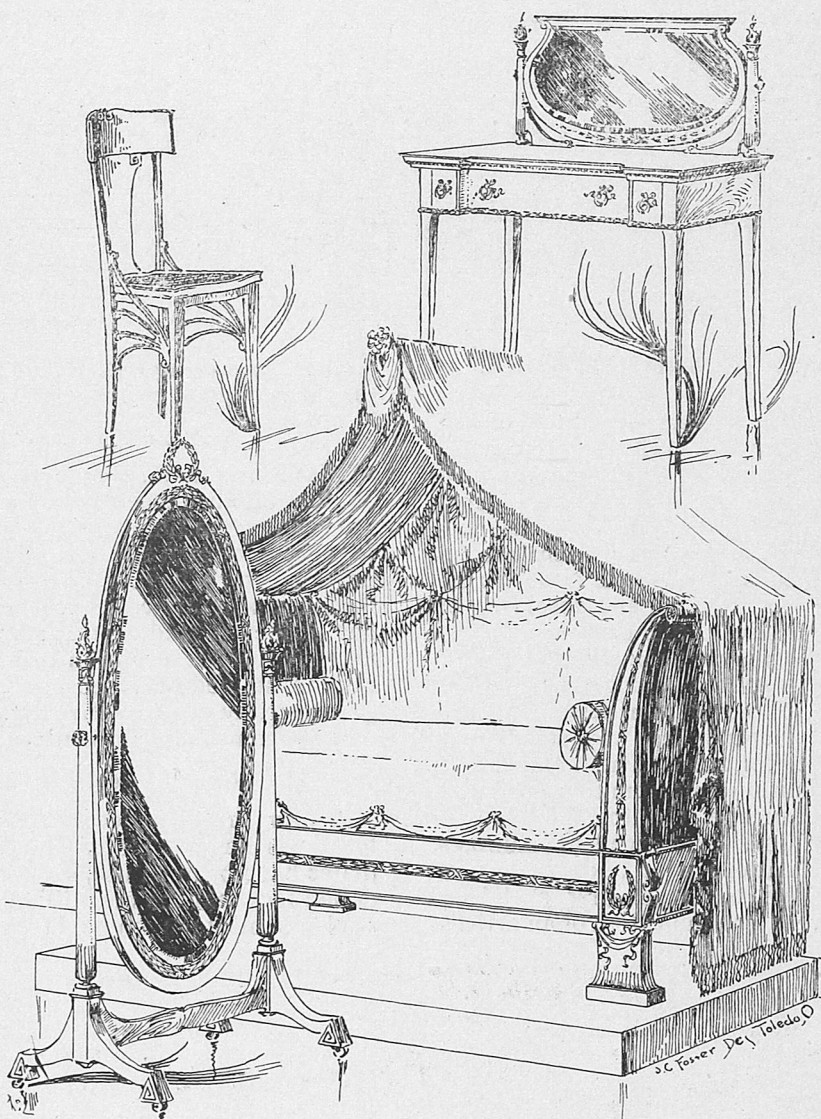
ONE of the latest fads of fashionable Paris is called the "phosphorescent five o'clock." Candles or lamps are not used for illumination. The walls and ceiling as well as the floor of the room and the furniture are covered with a phosphorescent mixture which absorbs light during the day and becomes luminous at dusk. Even the flowers with which the room is decorated, and the pictures which hang on the wall, and the cups and saucers and plates used at these entertainments, are subjected to a phosphorescent treatment, so that everything is bathed in a mystic glow. Not to be

out of harmony with their surroundings, the ladies bidden to these functions wear "phosphorescent gowns," which gleam with a strange unearthly glow.

OF THE numerous varieties of stained-glass work, none are more effective than fire-screens. One in particular is worthy of special mention, as being composed entirely of red glass of different shades. The fire itself has been taken for the motive, and the lead lines suggest the general flames' lines, with tips of bronze. The centre is circular, framed in bronze, and bears a salamander modeled in glass. The play of light and shade over the face of the screen is extremely artistic. Among other fire-screens is one entitled *Cinderella*, in which the drawing is particularly good and the colors especially harmonious. It may be described as a blonde-hair figure of a young girl sitting upon the hearth in a pensive attitude, the background being a pale blue. The screens are

mounted in brass. Plain screens are exhibited composed simply of panels of tinted glass.

A NOVELTY of the season is the glass dressing-case, which comes in a dozen different lines in different sizes and prices. They are of bright and handsome appearance. The glass is decorated with a floral design, hand-painted. The frame is of hard white composite material, tastefully patterned and ribbon-trimmed. The interior is perfumed, finished with satin, and the fittings are of good value. The same line is shown in letter-cases, collars and cuffs, gloves and handkerchiefs, neckties, ladies' necessities, etc.



A GROUP OF CHAMBER FURNITURE, DESIGNED ON EMPIRE LINES.
By J. C. FOSTER.